

A D D S O M E

MUSIC

C O N T E N T S

Letters

More On Fun 2

Editorial

It's A Beautiful Day 3

Music Update

Brian On Four-Track 4

Song Scrutiny

All Summer Long 5

Reviews

Preiss And Leaf Books 7

Discography

Bruce A. Johnston 12

Rare Tracks

Pamela Jean 17

Photos

Rehearsal 10,11

Ads

18,19

O N E D O L L A R

Letters

Sir:

I'm writing with regard to your editorial in Vol. 2, No. 2, and I question the validity of evaluating a record on the sole basis of its apparent lack of fun as the primary motive for its creation. By fun, on a record anyway, I take it you mean either lyrics dealing with good times, which are obviously not to be found on L.A. (Light Album), or simpler pop songs characterized by uptempo rhythm and full, spirited vocals. There is a notable lack of this type of fun song - in other words rock and roll - but it seems unreasonable to use this as a criterion to criticise the album. When I consider personal favorites like "Cabinessence," "Wind Chimes," "Belles of Paris" or "Let Us Go On This Way" I hesitate to call them fun songs, yet they are brilliant achievements. Even in their most critically well received LP's, Pet Sounds and Holland (#1 in Rolling Stone's LP awards of 1973), there are only traces of that happy-go-lucky attitude that typified the early work.

When listening to L.A. it's good to keep that quote about God on the inner sleeve in mind and then consider how often a sense of inner loss or personal dissatisfaction intensifies the awareness and need for God for most people. If it were not for "Here Comes the Night" and "Shortnin' Bread" I would say that L.A. comes pretty close to a fully unified thematic album dealing with loss, dissatisfaction and wistful longings. Musically the songs are embellished with those choir-like background vocals, and the brooding quality of most of the lyrics is further accented by appropriate arrangements and production. And as with their sensitive, autobiographical(?) work of the past, these songs are touching because of their sincerity.

Peter Prorok
Libertyville, Ill.

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Sir:

Just a little note about Brian singing on "You're Gonna Ride with Me." Brian did in fact sing on both tracks ("My Buddy Seat"), or so I was informed by Chuck Girard who was a member of the studio singers who did all the Hondells/Superstocks/etc. recordings when I interviewed him last July when he was out here. He mentioned that he and Brian sang together so as to camouflage Brian's voice. Chuck was also a member of the Castells, and had known Brian personally for a little while

Stephen McParland
Australia

Editorial

Did you ever notice that Beach Boy songs which do not involve Brian Wilson many times sound impressive at first, yet over a period of months diminish in status like a wife of Henry VIII - eventually making their way to the song heap labeled 'mediocre?' It seems that "It's A Beautiful Day" from the motion picture soundtrack Americathon may prove to be more of same on the surface and in record stores, but closer inspection reveals some musical steps taken which may quietly point to good news - news that the trend may someday be overcome.

The total synthesis of elements in the sections in which Carl sings lead are impressive and significant. Carl's voice is hot and along with the harmonies behind him displays a perhaps renewed understanding of how melody, harmony and rhythm are very much dependent on one another (or should be), and must exhibit musically a sense of internal commitment. The result is a sound which the Beach-Boys-minus-Brian have not come up with previously.

Al and Mike's parts, God bless them, put me to sleep. Al's strong vocal style and a jumping rhythm behind Mike's lines don't make up for basically uninspired writing and arranging. But again, even if "It's A Beautiful Day" is released as a single only to die a quick death, there remains hope in the music. This, along with steadily improving odds that Brian will continue to improve (at one point last summer a "Brian" side on the next album was mentioned), should keep us going.

This issue sees the emergence of two contributors of note. Stephen Peters is a college student in Ontario who is happy to remind you of Bruce Johnston's large contribution to the Beach Boys. His excellent discography begins here, and we believe it is the first of its kind. Michael Bocchini's undergrad days go back slightly to the time in 1968 when he chauffeured Mike Love to the after-concert party at Fairfield University. Now Mr. Bocchini teaches English and is a doctoral candidate at St. Louis University.

Music Update

Like old times the Beach Boys were on Dick Clark's American Bandstand September 15. Unlike old times they did two songs most of those kids never heard of; "Sumatama" and "Lady Lynda." Mr. Clark chatted with the group (minus Dennis) with Brian calling him "Always one of my favorites," and with Bruce speaking of his present relationship, "I'd say I'm just a friend." When asked if he has been writing Brian responded, "My brother Carl has been writing more than I have the past couple of years."

Carl is reported to be seriously working on an upcoming solo album. He was writing songs with Randy Bachman this past summer, but it is not known whether products of the collaboration will surface on a solo album or the next Beach Boy album.

Sweet Potato, a music monthly out of Boston ran a brief interview with Carl and Al in August. Al produced the following cogent comments: "The technological crap has screwed everything up. I hate engineers because they're always selling their bullshit to everybody, making the groups pay for it. We may just have to go back to making some four and eight track productions because Brian arranges better in his head so you don't have to mess with that crap engineers put you through. You used to go in there and put it all together in one take. Who needs all the bullshit?"

In a related story (or maybe the same one?) Brian was reportedly producing at Western Studios in L.A. this past summer using four-track with people like Hal Blaine and Steve Douglas -trying to get the sound. One track he has done is "Jamaica Farewell."

The Beach Boys have continued to tour extensively right into September for reasons other than selling records one must assume. The album fell off the charts months ago after a meager 13-week stay (Billboard). Lady Lynda was finally released in the U.S. at the beginning of September and has gone nowhere since. There still seem to be plans to release "It's A Beautiful Day" from the Americathon soundtrack as a single.

Dennis has not been with the group since early July when he was asked to take a rest. Fans have definitely felt a void in his place. He seems to be working more and more with Christie McVie of Fleetwood Mac.

The touring seems to be doing a world of good for Brian who is looking fit as a fiddle, and has been singing even the high parts in "In My Room" and "Hawaii."

The English seem to have ultimate patience with the Beach Boys holding "Lady Lynda" in the British top ten for three

weeks last summer, while still awaiting news of a European tour.

Next spring Pierian Press will publish a book size Beach Boys discography entitled Good Vibrations: The Beach Boys On Record 1961-1979. Compiled by Brad Elliott, the book will be similar to the Beatle discography All Together Now put out some years back. It should become available locally.

Mike, Al and Bruce made a very small wave on the Hollywood Squares tv show answering two rather mundane questions.

Song Scrutiny

All Summer Long

Capitol 2110, July 1964 (album)

Would you believe "All Summer Long" was never released as a single in the United States? This is surprising to those of us who regard it as one of those perfect Beach Boy 45 hits reflecting, for example, the summer of 1964. Perhaps it was not released because of the surplus of other Beach Boy hits at the time. Yet Brian or Capitol recognized its thematic potential in naming the sixth Beach Boy album, which is one of the best, owing in part to "All Summer Long."

Here was the consummate summer single -a song which was a concept album all by itself. In those days singles were the rule, especially singles which could embody all the ingredients of conceptual development in less than three minutes. When listening to "All Summer Long" one hears more than is sung: the beginning of summer; lazy afternoons; tireless nights; expectations; surprises; summer's end. Brian developed in his humble way a set of lyrics which evoke the simple pleasures of summer, including spilling Coke on her blouse, wearing thongs, and hearing 'our' song every now and then. A critic might ask, where is the teenage angst? The answer is that the bummer nights and sunburnt days exist right below the surface of "All Summer Long." The total commitment to joy in the song reflects an awareness of the negative aspects of life in the form of the human tendency to remain positive. Brian's lyrics are honest, speaking through us, as has always been the case. Whereas Mike's lyrics have always smacked of his latest gestalt-trip, and Van Dyke Parks' lyrics, though enjoyable, came nowhere near a common denominator, Brian's own lyrics to his songs have consistently hit on our level, as if springing from within each of us, feeling and searching.

The only song with an ABABA structure on the All Summer Long album is this very song. The overall symmetry contributes to the idea that it is in part a story, the conceptualization of a period; summer. The second B section is partly instrumental, offering a feeling of development. In 5

any conservative sense "All Summer Long" does not qualify as a tonal masterpiece. This is neither Mozart nor a barbershop quartet. Instead it involves vocals that are near misses, harmonies that sound rough-hewn, and a fife leading the instrumental section which sounds as flat as Joe Feeney. Furthermore, Brian utilizes achromatic notes in vocal scales and unconventional chord progressions for key development. Nevertheless it is an ambitious piece of musical writing which is successful in most respects. Brian's music at this time would remain underrated for years. Remember that 1964 was the year the Beatles exploded onto the scene, exalting simple I-IV-V songs like "When I Saw Her Standing There" to new highs. Brian's experiments went unnoticed.

"As I'm writing this Carl, Ron Swallow(our travelin' buddy and wardrobe man) and three girls along with Earl Leaf are sitting around the coffee table and singing Beatle songs.

But my mind is somewhere else right now..."

-Brian, somewhat out of context
from the Summer Days album.

As the song opens a number of voices, in a unique and celebrated passage, wander teasingly from an initial C before jumping to an unusual rest chord: E flat. The experience is unsettling, but on the whole, fun, like spilling Coke on her blouse. A strong element in "All Summer Long" is the careful use of upward and downward scales, built around a basic C-F-G plot but with bold movements through minors, sixths and sevenths. Riding up and down one feels a sense of the changing emotional momenta in the loves, affections, and just feelings that make up summer.

Any uncertainty regarding the ultimate theme is answered by a production which exudes pure fun. After the famous xylophone introduction that unusual instrument can be heard throughout, and along with a pleasant fool-around bass defines the production sound as light and upbeat. Even with the addition of a typically dense harmonic wall the sound never loses the freshness only Brian's mixing talents can proffer. It is well to note that Brian has always had to come up with a backing track on top of which would sit the most sumptuous harmonies in American popular music. If a backing track were too cluttered disaster would strike upon the addition of vocal tracks. It would be too much. Yet realize how sublime Brian's instrumental tracks are in the face of this consideration. Phil Spector's music differs from Brian's in this aspect. Phil could throw everything into a backing track, knowing that for the most part only Ronnie's voice would be

added later. To go one step further the point might be argued that Brian's instrumental tracks, due to the necessity of their being tonally/texturally arresting as apposed to dynamically/texturally arresting stand up better than Phil's in the long run. I suspect that an album of Spector backing tracks could become boring. Incidentally, a real Brian Wilson gem is given to us as the brief instrumental section in "All Summer Long." Fife, sax and xylophone vie individually for our attentions in a charming interlude, unique in its rhythmic and textural results. Evidence of Brian's 1964 move toward a larger use of studio musicians comes in the way of the instruments already mentioned as well as some fast paced drumming, uncharacteristic of Dennis.

George Lucas used "All Summer Long" as music over the cast fade-out in American Graffiti. He once explained that it was the perfect song, that he had to use it, even though no matter where you were in '62 you were not listening to "All Summer Long." When you see the movie and listen to the fade, knowing that the song dates two years after the events depicted, it provides an extra dimension for both the song and movie. Ironically, if there is an anthem to the summer of '62 it was conceived in the summer of '64 and became an anthem for every summer. In the same way the events of American Graffiti go beyond 1962 in their significance to any adolescent 'coming of age' scenario.

"All Summer Long" can be found as the final track on the Endless Summer album, and fortunately is on the American re-issue(semi-reissue?) of the original album. In addition a number of foreign reissues and collections have it. In single format it remains unavailable, which is why a local radio station, while conducting a special Beach Boys weekend billed as "All Summer Long," actually did not have a copy of the song to play!

Donald Cunningham

Book Reviews

by Michael Bocchini

The Beach Boys
by Byron Preiss
The Beach Boys and the California Myth
by David Leaf

Beach Boys fans will find much to recommend these efforts. Although their approaches to their subject matter differ greatly, they should be viewed as companion pieces. Byron Preiss' The Beach Boys has captured the feeling of the group's records and concerts. David Leaf's The Beach Boys and the California Myth details the often tortured reality of the creative genius behind the public performance. Together they make a compelling story.

Preiss' The Beach Boys contains lavish graphics. The stills of the group emphasize the good-time quality of much of the Beach Boys' most popular music. Sun, surf, smiles, and California vistas evoke the feel and the sound of their music. Yet as the striped shirts and short hair give way to the styles of the middle sixties, Brian Wilson's increasingly haunting expressions hint of a darker reality behind the music. One returns to the earlier pictures; and, startlingly, the haunted look is again found.

The Beach Boys is generously illustrated with artists' interpretations of the Beach Boys' work, and the reader will enjoy comparing his impressions of the songs and the group members with those presented by highly talented artists. From the bright, sexual playfulness of the "Surfer Girl" and "Fun, Fun, Fun" illustrations and the early smiling group portrait, to the more sophisticated and complex illustrations of "Don't Worry Baby," "In My Room," "Heroes and Villains" and "Surf's Up" the interpretations and reactions become more challenging and rewarding. Of special note are the Pet Sounds illustrations of James McMullan and Ralph Reese.

The Beach Boys does contain sentences and paragraphs. However, they seem to capture less of the Beach Boys' essential qualities than the graphics and lyrics which surround them. Preiss is a fan of the group and tends to obscure any discord among its members and to speak of the symptoms of Brian's seclusion rather than to deal with its causes. Without such an attempt Preiss' claim to reveal "the inside story of the Smile album" cannot be fulfilled.

Preiss has done his factual homework and presents a fine outward history of the Beach Boys. The book offers a varied array of quotes (separated from the body of the text by lines and presented in bold print). Unfortunately, many important quotes are not dated and the reader is given the task of interpreting the relative importance of each. This technique of presenting quoted material again challenges the reader to test his perceptions of their meaning against those of Preiss.

Preiss' The Beach Boys represents the Beach Boys whom the public see and hear. It evokes the memories; it recalls the anxieties and triumphs of youth. Some, longing only to relive those years, will see and hear no more. But at times those with the insight to look beyond the surface and listen to the subtleties will seek and discover a greater meaning. The saga and the music of Brian Wilson and the Beach Boys expose more than memories - they reveal vital truths found in a common struggle to grow gracefully into the complexities of maturity in a culture which glorifies youth.

David Leaf deals with this struggle in his The Beach Boys and the California Myth. His work's premise - that Brian Wilson has played the role of genius as "tragic victim" - forces him to examine the darker side of the Beach Boy his-

tory. The fact that he dwells upon this side almost exclusively is a flaw which results from his being above all a Brian Wilson fan.

Brian's musical talent is unquestionable and Leaf treats it with insight and intelligence. He refuses to separate the music from the man - and the man from his family, friends, and environment.

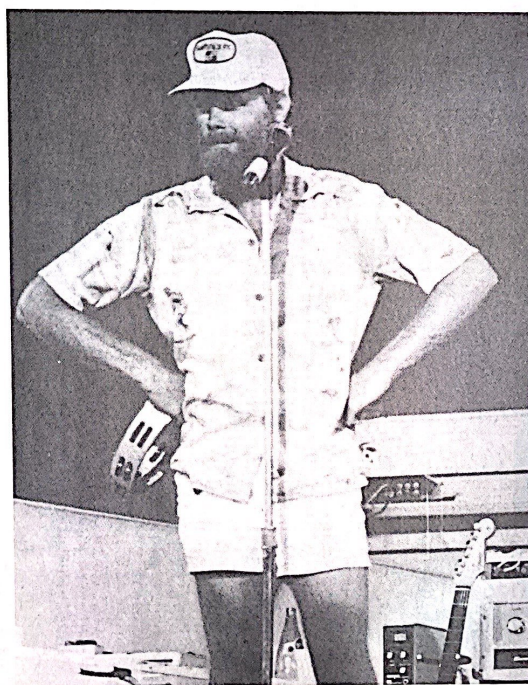
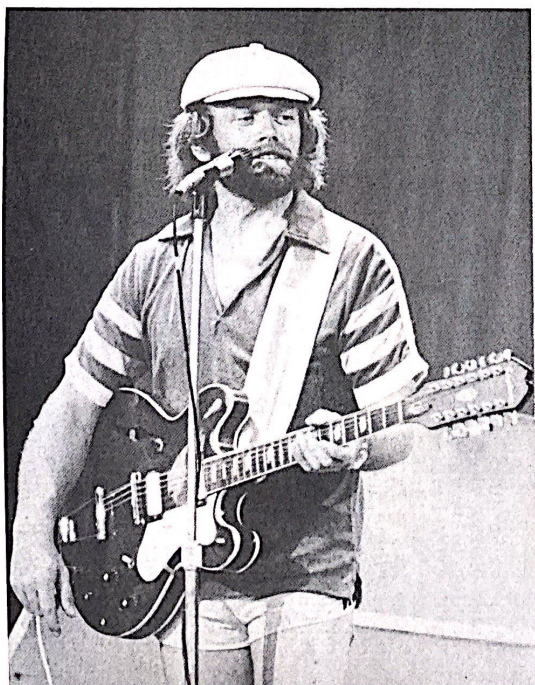
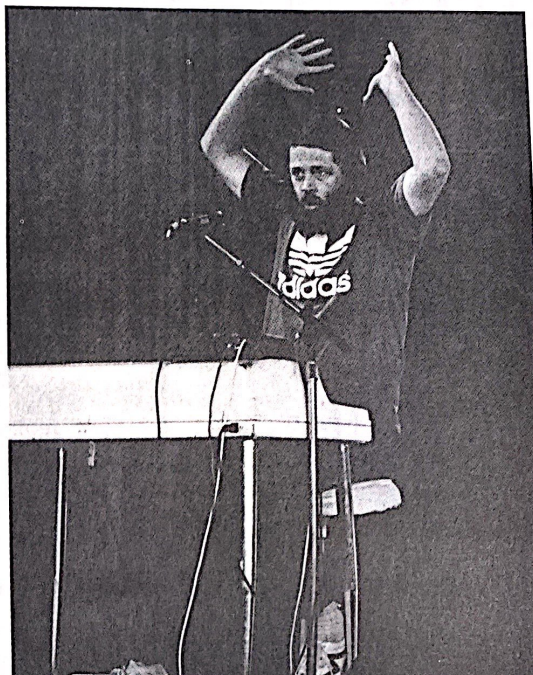
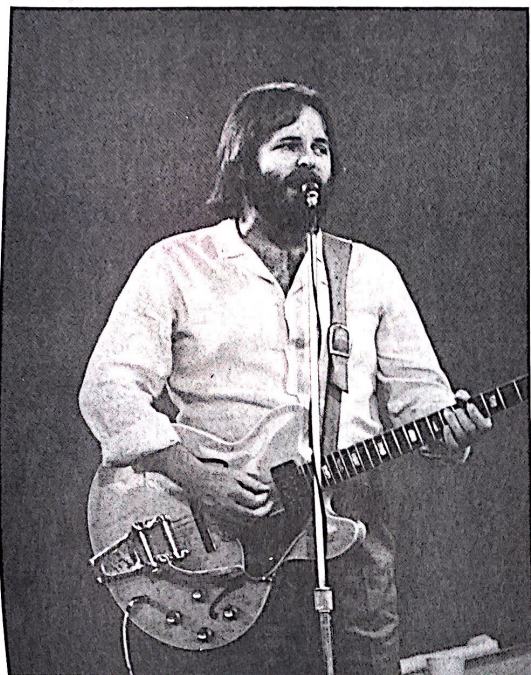
Leaf's primary sources for the story of Brian's early life are Audree Wilson (only slightly quoted by Preiss), and a friend, Rich Sloan (not quoted by Preiss). Leaf presents a story of family abuse of Brian's person and talent. Driven by an impulse to please his ever demanding father and being the author and butt of youthful practical jokes, Brian used his music as an escape, but it became an entrapment. As Brian gained command of his music he discovered popularity, recognition, and power. He began to test the music's farthest limits. As he began to succeed in this personal trial, he faced rejection by the family and fans whose support had pushed him forward.

Brian's impulse to please the Beach Boys and their fans and his impulse to explore his musical ideas came into conflict. Leaf sees this conflict as the source of one of the most dramatic stories of self-destruction in rock history. As part of his evidence Leaf presents Pet Sounds. He concludes: "It's a story about a man's search for love and acceptance. It begins with hope...and ends with a final loss of innocence." Brian struggled for perfection in a world not ready to accept it.

Leaf does not penetrate the deeper layers of Brian's troubles: Brian's inability to resolve his conflict successfully. Leaf admits the ultimate source of Brian's tragedy, his "...life long hang-up..., is a secret that Brian and Audree still share."

Leaf freely distributes blame for Brian's immediate problems on Capitol Records, his friends, and hangers-on. "Brian Wilson is unable to express himself due to the Machiavellian politics...that lay waste to his prodigious talents." The need of the rest of the group, especially Mike Love, to play hits and neglect the newer sound is to Leaf "understandable (but) not excusable." The book carries a tone of vindictiveness throughout as Leaf strikes at those who he feels have abused Brian's talent.

Leaf's resolution comes in the form of a suggested separation of Brian Wilson from the group which would free his musical impulses. This conclusion denies too much of Brian Wilson's past rather than attempting to deal with its harsh reality. Leaf falls victim to the California Myth which he condemns. The Easterners who fled the complex problems found that a change of place solved nothing. Brian Wilson's problems and their solutions exist within him, not around him. 9



Discography

Bruce A. Johnston

by Stephen Peters

Since Beach Boy fans need no introduction to Mr. Bruce Johnston and since the following discography speaks for itself in terms of Bruce's contributions and importance, a lengthy introduction here is not needed. Below you will find Bruce's work of the 50's and 60's outside of Beach Boy events. In the December issue I will get to his work of the 70's, including, I hope, a special section on Bruce's involvement with the Beach Boys listing all albums from Summer Days to Surf's Up, and including songwriting, arranging and production credits.

I wish to thank Alan Betrock(TRM), John Blair, California Sound and especially Mike Grant, without whose previous work and interest this discography would be sorely incomplete.

Note: Unless specific mention is made of Bruce's contribution in the following assume that he was involved in overall production.

Bruce & Jerry

"Take This Pearl"(Johnston)/
"I Saw Her First"(J.-Cooper) Arwin 1003 7/59

Ron Holden

"Love You So"/"My Babe" Donna 1315 10/59

-also OLDIES 95-Bruce may have had nothing to do with these two songs.

"Gee But I'm Lonesome"(J.)/
"Susie Jane"(J.-Holden) Donna 1324 7/60

-also LOST NITE 207

"Everything's Gonna Be Allright"(J.-H.)/
True Love Can Be"(J.-Holden) Donna 1328 10/60

"Who Says There Ain't No Santa Claus?(?)/
"Your Line is Busy"(J.-Holden) Donna 1331 11/60

"The Big Shoe"(?)/
"Let No One Tell You"(J.-Holden) Donna 1335 3/61

-A side also listed as "Rock & Roll Call"
Love You So Donna 2111 8/60

The first album release on this label in honor of Ritchie Valens for whom Bruce sang backup on the road. Bruce orchestrated, conducted and produced this under the supervision of Bob Keene, manager of Del Fi.

"Here I Come"(J.-H.), "Everything's Gonna Be Allright"(J.-H.), "Gee But I'm Lonesome"(J.), "Susie Jane"(J.-H.), "Let No One Tell You"(J.-H.), "Love You So"(H.), "My Babe"(H.),

"True Love Can Be"(J.-H.), "Seeing Double"(J.-H.-Kuhn), "Do I Have the Right?"(J.-H.), "Your Line Is Busy"(J.-H.)
(note: three of four pics on back include Bruce)

Bruce Johnston

"The Original Surfer Stomp(J.-Hartnett)/
"Pajama Party" Del Fi 4202 12/61

-The credit is misspelled on stock and dj copies. Both sides are instrumental.

"Do the Surfer Stomp Pt.1"(J.)/
"Do the Surfer Stomp Pt.2"(J.) Donna 1354 2/62

-A side is a vocal while B side is the same as Del Fi(DF-1261-415)

"Do the Surfer Stomp Pt.1"(J.)/
"Do the Surfer Stomp Pt.2"(J.) Ronda 1003 /62

Bruce Johnston Surfing Band

Surfers Pajama Party Del Fi 1228 6/63

"Surfer's Delight"(a.k.a."Pajama Party"),
"Kansas City"(vocal), "Mashin' the Popeye,"
"Gee But I'm Lonesome"(vocal), "Green Onions",
"Ramrod", "Last Night", "Surfer Stomp"(vocal),
"What'd I Say"(vocal), "Something on Your Mind"(vocal)

-The record label uses the title Campus Pajama Party.
-Instrumentals unless noted.

Centurians

Surfers Pajama Party Del Fi 1228 /63

-This is the same as the above album and not the same group that appears on Battle of the Surf Groups LP.

The Surf Stompers

The Original Surfer Stomp Del Fi 1236 9/63

This is the same album as above but with a different cover. "Surf Party" is the same song as "Surfer's Delight" and "Pajama Party," and appears on KFWB's Battle of the Surf Bands(Del Fi 1235 /63)

The Surf Stompers

"The Original Surfer Stomp"/
"Pajama Party" (same as B.J. single) Del Fi 4202 3/63

Bruce Johnston

"Soupy Shuffle Stomp"(SSS)(J.-Emrich)/
"Moon Shot"(J.) Donna 1364 4/62

Bruce Johnston

Surfin' 'Round the World Columbia 2067/8857 8/63

"Surfin' 'Round the World"(J.-Melcher)vocal,
"Makaha at Midnight"(J.), "Down Under"(J.-Blaine), 13

vocal, "Capetown"(J.), "Biarritz"(J.-Hartnett),
 "Jersey Channel Islands Pt. 7"(J.), "The Hamptons"
 vocal, "Virginia Beach"(J.-Carter), "Surf-a-Nova"
 (J.), "Hot Pastrami, Mashed Potatoes, Come on to
 Rincon, Yeah!(J.)vocal, "Malibu"(J.-Pohlman),
 "Surfin's Here to Stay"(J.-Melcher)vocal
 -"Surfin's Here to Stay" appears on a various
 artists juke box EP (Columbia ZSV105007)

Bob Sled & Toboggans
 "Here We Go"(The Surfer Boys are Going Skiing)
 (J.)/"Sea and Ski"(J.-Silvers) Cameo 400 /63
 -Bruce sings all the vocals on A side
 -The B side is the rhythm track from the
 A side with new organ melody.

Sidewalk Surfers
 "Skate Board"(J.)/"Fun Last Summer"(J.) Jubilee 1/65
 -Bruce sings all vocals with a great falsetto.

Hot Doggers
Surfin' USA Epic 26054/24054 /63
 "Surfin' USA"vocal, "Let's Go Trippin',"
 "Balboa Blue," "Surfin'"vocal, "The Original
 Surfer Stomp"(J.-Hartnett), "Pipeline,"
 "Miserlou," "Surfin' Safari"vocal, "Surfer's
 Stomp," "Walk, Don't Run," "Peppermint Man"
 vocal, "Quasimoto"(J.)
 -Instrumentals unless noted. This was produced
 by Terry Melcher with lead vocals by Bruce.

Vettes
 "Little Ford Ragtop"/
 "Happy Hodaddy(with Ragtop Caddy)" MGM 13186 /63

Rev Up MGM E/SE 4193 /63
 "Little Ford Ragtop"vocal*, "Devil Drivers
 Theme," "Happy Hodaddy"vocal, "Chevy Scarfer"
 "Devil Driver"vocal*, "Voodoo Green Pt. 1,"
 "4.56 Stingray"vocal*, "Voodoo Green Pt. 2,"
 "Superstock Vette," "Cheater Slickin' Time,"
 "Shutdown King," "'55 Bird"vocal*.
 -Bruce sings lead on the songs with *. "Voodoo
 Green Pts. 1&2 are the same with Bruce on organ.

Kustom Kings
 "In My '40 Ford"(J.)/ "Clutch Rider" Smash 1883 5/64
 -Bruce sings lead on A side
Kustom City USA Mercury (Smash) 27051 6/64
 (67051)

Catalinas
 "Banzai Washout"/"Beach Walkin'" RIC 113-64 ?/?
 "Surfer Boy"/"Boss Barracuda" RIC 164 7/65

Fun RIC 1006 8/64
 "Surfin' USA"vocal, "Beach Ball"vocal,
 "Surfer Boy"vocal, "Wipe Out," "Banzai
 Washout," "Beach Walkin'," "Hot Rod USA"vocal,
 "Queen of the Hot Rods"(J.-Melcher)vocal (and
 same song as "The Queen" by the Rip Chords),
 "I Get Around"vocal, "Boss Barracuda"vocal,
 "Run Little Rabbit"vocal; "Summer Means Fun"vocal.
 -This group consists of Bruce Johnston (piano and
 back vocals only), Steve Douglas, Ray Pohlman,
 Hal Blaine, Tommy Tedesco, Billy Strange, Jerry
 Cole, Jay Migliori, Bill Pitman and Leon Russell.
 -It was produced March 26 and May 20, 1964 by
 Bobby Darin's T.M. productions.
 -note: There are at least 2 or 3 other groups with
 this name and have nothing to do with them.

Rituals
 "This is Paradise"/"Gone"(J.-Melcher) Arwin 127 11/64
 "Gone"/"Surfers Rule" Arwin 128 4/65
 -Fairly certain that Bruce had nothing to
 do with Rituals "Girl In Zanzibar"/"Guitarro" (Arwin 120)

Rogues
 "Everyday"/"Roger's Reef"(J.-Melcher) Col. 43190 12/64
 "Come On, Let's Go"/"Roger's Reef Pt. 2"Col. 43253 4/65

Rip Chords
 "Here I Stand"/"Karen" Columbia 42687 2/63
 -Bruce had little or nothing to do with this.
 "Gone"(J.-Melcher)/"She Thinks I Still
 Care" Col. 42812 8/63
 "Hey Little Cobra"/"The Queen"(J.-Mel.) Col. 42921 11/63
 "Three Window Coupe"/"Hot Rod USA" Col. 43035 5/64
 "One Piece Topless Bathing Suit"/
 "Wah-Wahini" Col. 43093 8/64
 "Don't Be Scared"/
 "Bunny Hill"(J.-Mel.-Stewart-Bringas) Col. 43221 3/65

Hey Little Cobra and Other Hot Rod Hits Col. 2151 2/64
 "Hey Little Cobra," "Here I Stand," (8951)
 "The Queen," "409," "Trophy Machine"(J.-
 Mel.), "Gone," "Little Deuce Coupe," "40
 Ford Time"(J.-Mel.), "She Thinks I Still
 Care," "Shut Down," "Drag City," "Ding Dong"
 -Produced by Terry Melcher with Bruce and
 Terry doing the vocals on the better material.
Three Window Coupe Col. 2216 7/64
 "Three Window Coupe," "Bonneville Bonnie," (8916)
 "Gas Money," "This Little Woodie," "Hot
 Rod USA," "Old Car Made In '52"(J.-Mel.),
 "Surfin' Craze," "Beach Girl"(J.-Mel.),
 "My Big Gun Board," "Big Wednesday"(J.-Mel.-Jakobson)
 -Produced by Bruce and Terry, this is more of
 a Bruce and Terry album. The original version

of "Surfin' Craze" is by Willie & the Wheels, called "Skateboard Craze," and actually Sloan and Barri. Sometimes found as Col. CSRP 9016. HBR 8500

"Red Hot Roadster"

-From A Swinging Summer soundtrack.

The Swingers

-A various artists sampler with "She Thinks I Still Care" and "Here I Stand" Col. CSP 176

Cool and Clear

-Similarly, a various artists sampler. Col. CSP 197

Bruce & Terry

"Custom Machine"/
"Makaha at Midnight"(J.) Col. 42956 1/64
-B side is from Surfin' 'Round the World.
"Summer Means Fun"/"Yeah!"(J.-Mel.) Col. 43055 6/64
"Carmen"/"I Love You Model T"(J.-Mel.) Col. 43238 3/65
"Raining In My Heart"/
"Four Strong Winds" Col. 43378 9/65
"Come Love"/"Thank You Baby"(J.-Dudley) Col. 43479 1/66
"Girl, It's Alright Now"/
"Don't Run Away"(J.) Col. 43582 4/66

Pat Boone

"Little Honda"/"Beach Girl"(J.-Mel.) Dot 16658 8/64

Wayne Newton

"Coming On Too Strong" Capitol 5338 11/64
-B side is non-Bruce and Terry.

Mandi Martin

"Don't Let Him Get Away From You"/
"This Is Goodbye Forever" Col. 43254 4/65

Graham Bonney

"Thank You Baby"(J.-Dudley) UK Col. DB 8111 2/67
-Co-arranged and co-produced by Bruce.

Notes

-Bruce may have co-written and played piano on Sandy Nelson's hit "Teen Beat."
-It is believed that the actual voices on the Hollywood Argyles' hit "Alley Oop" belong to Bruce J., Gary Paxton, and Kim Fowley.
-Bruce did not play piano on the Teddy Bears' "To Know Him Is To Love Him" as is often credited.
-Bruce played piano and sang solo on the bootleg Closing Night At Fillmore on "Your Song."
-Ron Holden's "My Babe" was covered by the Royal Monarchs Dell 101 (8/62)
-Bruce's "Don't Be Scared" was covered by Chad Allen & Expressions(early Guess Who) on Shakin' All Over album Scepter(S)533 1965.

Rare Tracks

Notes

The British EMI set of 26 Beach Boy singles was released this past summer, including the rare "Pamela Jean" b/w "After the Game," as promised. The 6 album Beach Boy set will probably be released in England by the time you read this. Put out by the World Record Club, which incidentally is a special division of British EMI dealing in collector sets, it includes a side of only Pet Sounds cuts, a live or semi-live side with cuts from the two Capitol concert albums and Party album, and a side devoted solely to Smile cuts as follow: "Good Vibrations," "Wind Chimes," "Cabinessence," "Vegetables," "Wonderful," "Our Prayer," "Heroes and Villains." Outside of three previously non-album cuts, "The Lord's Prayer," "You're Welcome," and "Celebrate the News," the rest of the songs are what you might expect from a collection of Capitol tracks. We have yet to hear of the contents or status of a seventh album which is to include Brian Wilson productions outside of the Beach Boys. Thus far it appears that neither of these items will be imported from England. Check with your local importer or contact Beach Boys Stomp (p. 19).

Brad Elliott notes that an esoteric recording by the Bud Dant Orchestra called "Island Medley" which credits the Beach Boys with backing vocals could not refer to our group because the record was released in the fall of 1959. Also the Bob and Sheri single has been accurately dated as having been pressed in October of 1962, after the Rachel and the Revolvers record.

The Canadian picture sleeve to "Heroes and Villains" is different from the U.S. version and offers twelve color photos from the Smile booklet.

The German Capitol album entitled The Beach Boys Story Vol. 4, part of a four album series contains one interesting faux pas. Being the final album it offers later Capitol material with the jacket and label promising "All I Want To Do" off the 20/20 album. However the included song turns out to be "All I Wanna Do" from Sunflower, and therefore a Reprise track!

Lastly a remarkable album of old surf songs has been released by that Greg Shaw rock & roll appreciation workshop (Bomp Records) entitled Pebbles Volume 4: Summer Means Fun (BFD Records 5021). It includes "Pamela Jean" by the Survivors (Definitely Brian but I'm not so sure about any other Beach Boys), "Sacramento" by Gary Usher (Produced by Brian, the liner notes say it's possibly Brian's first use of strings), "Thinkin' 'Bout You Baby" by Sharon Marie (A huge Brian Wilson production of the prototypical version of

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"Darlin'"), "R.P.M." by the Four Speeds (Dennis' lead vocal is not mentioned in the liner notes), "Summer Means Fun" by Bruce and Terry (Better than Jan & Dean or The Fantastic Baggys), "Coke Commercial" by Jan & Dean (Precious and rare), "Anywhere the Girls Are" by the Fantastic Baggys (Great surf with a moving middle eight and a strong falsetto stolen from "Don't Back Down"). Other titles are "Top Down Time" by the Dantes, "Custom Caravan" by the Pyramids, "California Sun" by the Rivas, "New Generation" by the Trashmen, "Hot Rod High" by the Knights, "School Is A Gas" by the Wheel Men, "Image of a Surfer" by Lloyd Thaxton, "Beach Ball" by the City Surfers, "The Fun We Had" by the Ragamuffins, and a final track which deserves special note. In 1976 Dave Edmunds recorded "New York's a Lonely Town" as "London's a Lonely Town" in Hollywood for Equinox (Bruce & Terry). Never released, although complete, this version is a powerful Phil Spector tribute in terms of production while Brian is numbered among the background singers -so say the liner notes. The quality of this whole album is superb considering the various and aged sources. The liner notes are helpful while track selections and ordering make it not just collectible, but listenable.

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